

THE WARSAW WEEKLY

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4th YEAR

WARSAW, SATURDAY, FEBRUARY 19, 1938

No. 8

POLAND AND THE BALTIC

The Finnish Minister of Education, dr. Hannula, signed on the 14th February in Warsaw an agreement on intellectual collaboration between Finland and Poland. It is one of a long series of similar agreements signed with various countries by Poland. They usually provide for an exchange of professors and students, mutual scholarships, the mutual teaching of the languages of the two countries in schools and universities, etc. It can be safely said that such agreements on intellectual collaboration, which bring the peoples to understand each other better, are no less important than the political pacts. Perhaps in their ultimate effect the cultural agreements are the more significant, for they remove the causes of unrest and international strife instead of trying to prevent their effects, which is generally speaking, the task of most other international treaties of a political character.

Poland, which was the first nation to put forward a plan of moral disarmament, continues steadily to extend the scope of its cultural agreements with other nations. Every year hundreds of Polish students leave Poland during their summer holidays and spend several months in a foreign country, not as idle guests, but as apprentices in factories, hospitals or offices. Simultaneously young people come to Poland from the country concerned, thus effecting an exchange.

Such relations are particularly important between neighbouring countries, for historical experience shows that very often neighbours know less of each other than of more distant countries, perhaps on account of the conflicts which often surge between countries having common frontiers. The name "Baltic countries" is generally used to design Finland, Estonia, Latvia and Lithuania — a group of small States on the eastern shores of the Baltic sea, although there are many other nations bordering on that sea. The relations of Poland with the Baltic countries have been invariably friendly since Poland regained her independence and they obtained theirs for the first time in history. Before the partitions of Poland, the whole of Lithuania and large parts of Latvia and Estonia belonged to Polish territory, and for that reason there are still in these countries certain traditions of Polish culture and a certain number of inhabitants of Polish nationality. Naturally Poland lays no claims whatever against any



Minister Dr. Hannula signing the Agreement

of these countries and it even considers the maintenance of their independence as necessary in the interests of peace. The friendship of Poland is reciprocated by all the Baltic nations, except Lithuania.

Poland has a land frontier only with Lithuania and Latvia, but the Baltic sea provides a convenient means of communication with all the Baltic countries. It has been even said that Poland has a double frontier with every of these countries — which proves the great importance of the friendly relations with them. In the course of last year many political visits have demonstrated the close character of Polish-Baltic collaboration. During the autumn manoeuvres of the Polish army the chiefs of staff of Finland, Estonia, and

Latvia came to Poland together to witness the development of the Polish defence forces. Later the Ministers of Commerce exchanged visits, in order to find ways of promoting the trade between Poland and the Baltic countries.

The cultural agreements, such as the one signed now between Poland and Finland, are probably one of the best means of drawing the nations of the world together and therefore of maintaining peace. Naturally the effects of cultural agreements of that kind cannot be instantaneous, but it seems likely that if they had been in operation between some countries for a number of years, the risk of an international conflict in Europe might be much smaller than it is.

(ATE)

POLAND ON THE SEA

The date of February 10-th is observed in Poland as the anniversary of the taking over of the Baltic coast by Poland in 1920. In eighteen years considerable progress has been accomplished, for in 1920 Poland had no ports and neither navy nor a merchant marine.

To-day Gdynia is the largest port in the Baltic, with an annual turnover of 9 million tons a population of 120,000. Polish shipping lines connect Gdynia with ports of all nations and the Polish merchant marine has a tonnage of over 100,000 tons, which is increasing at a fast rate. By the end of 1938 Poland will have a commercial tonnage of 150,000 tons.

The development of the navy has kept pace with that of the

merchant marine. The recently launched flotilla - leaders Grom and Błyskawica, as well as the recently built submarines, have been important additions to the Polish navy, which has not yet, however, reached the size necessary for assuring the complete protection of the Polish coast.

At the Disarmament Conference, several years ago, the Polish delegation stated that Poland regarded 150,000 tons as the minimum figure for its navy. That figure has not yet been reached and perhaps will not be reached for a long time, but it is an indication of the plans of Poland in that respect. Besides, Polish sea trade and overseas interest have increased considerably in recent years.

(ATE)

London Letter

By Gregory Macdonald

The State visit to India has been abandoned, so the world will not immediately see the repetition of a pageant which is still remembered from the Delhi Durbar of King George V. But the announcement that the King and Queen will pay a State visit to the President of the French Republic at the end of June recalls equally clearly the birth of the *Entente Cordiale* under King Edward VII. The present relations between Great Britain and France remain those of an informal alliance and there is no doubt that the occasion will be popular on both sides of the Channel, with the French as pleased as everyone else to entertain Royalty at Versailles, while the British, who are essentially Monarchists, will see in the visit one more vindication of democracy. No political deductions can be drawn from the announcement of the visit. The best deduction of all is that it must serve to enlarge the area of good feeling in Europe.

Political developments inside Great Britain took on an added interest during the week-end with the persistent rumour that there was a split in the Cabinet, principally on questions of foreign policy between the Prime Minister and Mr. Anthony Eden. These rumours finally gained headline dimensions as a Cabinet Crisis and no doubt they were copied freely in the foreign Press. Yet the Crisis did not develop. The rumours were denounced at once as a political canard, and Mr. Eden made it clear in his speech at Birmingham that the Prime Minister and himself were working in close contact together. "I am sorry to have to say that", he added, "because it may disappoint some newspapers". If the purpose of these rumours was to interrupt the course of negotiations between Great Britain and European Powers the Foreign Secretary went further to allay them by the remarks that friendship between the democracies and the dictatorships must not become impossible. British policy did not wish to see the lasting cleavage of democracies ranging themselves against dictatorships. It has been noticed that the speech was given a warm welcome in Berlin, and the comment should be added, as a significant one, from *The Times* of Monday, that "the British Government have left no one in any country with the least excuse for doubting that they on their part are now deeply engaged in the practical examination of all the questions — including, not

least, the colonial question — which must be the subject-matter of any settlement with Germany". But Mr. Eden's reservation is emphasised, that others must make their contribution also to the common pool of a settlement.

Some dismay was caused last week-end by the announcement that unemployment figures were once more up by many thousands for the second month in succession. In answer to a question in the House of Commons the Prime Minister declared that the increase was largely due to seasonal causes. It is certainly true that the estimate depends in large part to the weather on the day when the count is taken, for bad weather means that open-air workers are unoccupied. The Government are at any rate satisfied that the increase of unemployment, here and in the United States, does not mean another slump, and there are more far-reaching considerations which are taken into account when this judgement is formed. None of the conditions of 1930 — such as credit expansion and large surpluses — are present. And the Government are undoubtedly looking forward to a great increase of domestic and foreign trade activity when the Anglo-American trade treaty is concluded. A point to which little attention has been drawn is that the continued depression on the Stock Exchange, following the collapse of the commodities boom ten months ago has a widening effect on the luxury trades, so that what we may be witnessing is a change in the structure of society with a consequent change in demand, still unadjusted. And a hopeful sign on the inherent strength of the recovery is that the Unemployment Fund has a surplus of £ 62,000,000. This must be offset against past borrowing of which the debt is still outstanding, but the necessity for borrowing has gone and the Cabinet is considering a reduction in the contributions to the Fund.

Another sign of solvent finances is the proposal to give further State help for slum clearance and to eliminate overcrowding. The change in the outward appearance of Great Britain in recent years is a marked one, though less noted than similar changes in other countries. The slums are gradually being cleared away. Working-class flats and tenements, perhaps an unsatisfactory substitute for signs of an agricultural revival, are at least a welcome change from the depressed town areas of the

(Continued on page 2)

Please note that, from the 1st of March, the address of the Warsaw Weekly will be

SEWERYNÓW 4

Economics and Finance

STATE REVENUE AND EXPENDITURE.

Last January, the tenth month of the current fiscal year, the budgetary revenue of the Polish Treasury totalled 183,319,000 zlotys and the budgetary expenditure 185,977,000 zlotys, leaving a surplus for the month of 2,422,000 zlotys. As against December revenue declined by 25,637,600 zlotys, mainly because that month yields a very high amount under the heading of trading licences. Expenditure for January was 23,490,000 zlotys lower than in December.

LAST YEAR'S CROPS.

The final figures of last year's crops in Poland are at present available. They are (thousand of metric quintals) as follows: wheat 19,262, rye 56,378, barley 13,634, oats 23,429, potatoes 402,209. Compared with the results of the 1936 harvest the differences in per cent (percentual differences from the five years average 1932—36 bracketed) are as follows: wheat minus 9.7 (minus 1.2) rye minus 11.4 (minus 13.6), barley minus 2.7 (minus 4.8), oats minus 11.3 (minus 8.9), potatoes plus 17.3 (plus 26.8).

LONDON LETTER

(Concluded)

nineteenth century. The new subsidies will be paid over a period of forty years. The Ministry of Health estimates that by their help it should be possible to let houses at rents ranging from 6s. to 7s. a week, and agricultural cottages from 3s. to 4s. a week. These are not signs of a slump.

An interesting debate is likely to be held in the Commons this week on a motion calling for greater support of schemes to further the more effective presentation of British news, views, and culture abroad. The general feeling is that while propaganda in its widest sense is actively employed by many European nations, especially over the radio, Great Britain has comparatively little to say for herself. For this reason the Government set up last week a co-ordinating committee under Sir Robert Vansittart to direct foreign enlightenment as to British affairs. The inclusion of the British Council in this committee indicates that the aim will not be exclusively the dissemination of wireless news bulletins for such disputed areas of opinion as the Mediterranean and South America. Great Britain has been over-reluctant in the past to publicise her scenic and cultural assets, but the attraction of tourists and the fostering of cultural relations by means of travelling players and musicians will henceforth be taken seriously. The change is very much for the better. Foreign artists are always welcomed here, and so are foreign travel agencies. The debate, it is true, is likely to centre on the presentation of news, but perhaps the other advantages of cultural relations will also be discussed.

The past week has been remarkable for a gale of a severity unknown for more than forty years, according to the weather experts. It was bad enough to cause many deaths by drowning; houses fell into the sea on the East coast, and a wide area of Norfolk countryside was flooded when the waves breached the dykes. Riverside dwellers in London have been standing by for evacuation in case the high tide breaks down the embankment walls along the Thames. But so far London herself has escaped.

SAVING DEPOSITS

At the end of last December deposits with the Polish Postal Savings Bank totalled 1,037,345,000 zlotys (increase in December 44,353,000 zlotys), and deposits with the communal savings banks 790,515,000 zlotys (increase: 16,791,000 zlotys).

COAL INDUSTRY IN 1937.

A higher domestic demand and increasing exports — the final export figures are not yet available — featured the conditions of the Polish coal industry last year. Coal extraction totalled 36,218,000 tons for the whole year as against 29,748,000 tons in 1936, the gain working out at 21.75 per cent. Domestic sales reached 22,031,000 tons (increase 3,007,000 tons or 18.29 tons; increase 31.56 per cent); domestic sales of coke totalled 1,741,000 tons (1,342,000 tons; increase: 29.75 per cent), exports of coke to 418,000 tons (402,000 tons; increase: 3.98 per cent). The production of briquettes totalled 209,000 tons (167,000 tons; increase: 25.15 per cent).

PETROLEUM INDUSTRY IN 1937.

Last year 501,290 tons of crude oil were extracted in Poland as against 510,620 tons in 1936. The refineries worked off 498,220 tons of crude oil (489,290 tons in 1936), producing 456,110 tons of derivatives (449,860 tons), besides 38,900 tons of gasoline (38,400 tons). Domestic sales of derivatives amounted to 372,960 tons (334,470 tons), exports 126,960 tons (160,160 tons). As on December 31st, stocks of derivatives totalled 139,310 tons (158,380 tons) and stocks of crude oil 24,030 tons (31,960 tons).

IMPORT OF ORES VIA DANZIG.

A total of ore imports unusual for the present period of the year was recorded last January at Danzig when 84,385 tons of various ores from Sweden, Africa and America were brought in. Because of unfavourable navigation conditions in the Baltic during the winter season of 1936—37 the quantity of Swedish ores shipped to Danzig was very low; in January 1937 the ore brought to Danzig totalled only 12,238 tons, and 39,138 tons in January 1937.

TIMBER EXPORTS VIA DANZIG AND GDYNIA

Last year 1,432,089 tons of timber and wood were exported through Danzig and Gdynia Ports as against 1,288,378 tons in 1936, an increase of 144,211 tons or 11 per cent. Exports via Danzig amounted to 1,181,480 tons (975,216 tons in 1936) and via Gdynia to 251,609 tons (313,662 tons). The share of Danzig in the total timber and wood exports from Poland in 1937 worked out at 82.5 per cent.

SHIFTS IN TEXTILE EXPORTS

In comparison with 1936 the total Polish exports of textile raw materials, half-finished and finished textile goods, rose in 1937 by 3 per cent in volume and by 22 per cent in value as a result of considerable changes in the structure of these exports. In 1936 the share of raw materials (flax and hemp, rags) in the value of the total exports was 41 per cent, and it declined to 33 per cent last year; the shift in value of exported half-finished goods was only slight, from 18 per cent in 1936 to 20 per cent last year, while the share of fabrics and other finished goods in the total value of the export rose from 41 to 47 per cent. In the raw materials

THE ORIGINS OF THE POLISH STATE

By Max Goryński

(Continued from No. 5.)

The names of *Polans* and Poland are completely unknown to any older sources than Nestor. The "Bavarian Geographer" and King Alfred the Great in his geography — both of the ninth century — who give long lists of Slavonic peoples to the east of *Germania* introduce among the names of undoubtedly Polish tribes the *Lendizi*, with "98 civitates" (not, of course, towns, but most probably earthen work strongholds). Seeing that there was on the Warthe river an old stronghold, later on a monastery of the name Landa, Linda and Lenda in the twelfth century, to-day Lad and Ladek, Dr. Krotoski comes to the conclusion that those *Lendizi* were the Polish tribe in the Warthe basin; Prof. Stanisław Zakrzewski also identifies them with the *Polani*. It may be mentioned that in Hungarian the Poles are called *Lenygel* (pronounced *Lendye*). The name *Lendizi* seems more appropriate to the physical characteristics of Great Poland as they were a thousand years ago, as *lenda* or *lecha* means according to the botanist Prof. Rostafinski, a field or fallow in the midst of a forest; Prof. Aleksander Brückner, the leading Polish authority in linguistics, is rather vague on the etymology of the word *Lech*, but he admits that in its original form *Lech* may be hidden the word *leda* for "a field prepared for sowing". That suggests that the *Lendizi* were a backwoods people still hard at work to clear here and there patches in the forest for tillage, while the *Polans* on the Dnieper were spared such efforts by the nature of their country.

How then did it come to pass that the name of *Polans* was transferred to the tribe of *Lendizi* in the Lake Gopło region, and after a time extended to several tribes of Lachs, *Lutizzi*, *Masovians*, Pomeranians enumerated in the Nestor chronicle? Dr. Krotoski boldly answers: Because a swarm of Polans from the Kiev region conquered, under the leadership of Kiev Varangians, the *Lendizi* and, gradually extending their conquests, became the founders of the Polish State. Nor is the author of this hypothesis at a loss for giving a likely date of the conquest and for pointing to events that may have led to an exodus of some *Ruotsi* families and their Polanian followers from Kiev. It is a very romantic story, quite in the style of Nordic Sagas.

Some time between 858 and 860 two bands of Swedish Vikings on "the treks from the Varangians to the Greeks" (*put' iz Warg w Greki*) reached Kiev and conquered the town with its territory which shortly before had fallen under the domination of the Khazars, that interesting Turk people of whom a large part embraced Judaism in the 8th century; a great many Jews in Russia and Poland are supposed to be descendants of those Khazar converts. The Polans of Kiev

passed from under the Khazar domination to that of the Vikings; to Ascold and Dir, the Viking leaders, they transferred the Khazar title of khagans, while the title of their ruler of their own race had been *knięz*, a word, by the way, derived from the Gothic. Very soon after the taking of Kiev Ascold and Dir tried to push to Miklagrad (Byzantium), the "Great Town" of their looting dreams, this first expedition being variously dated between 860 and 865. They were repulsed by the Greek fire, not however, before amassing so much loot that they returned to Kiev with the set purpose of repeating the expedition with reinforcements from Sweden. These were not allowed to reach them, as meanwhile, probably in 862, three other groups of Swedish Vikings had established themselves in the region of Ilmen Lake, who wanted to do the looting of Constantinople for their own benefit; only one of the reinforcing parties succeeded, after fierce fighting, in pushing on down the Dnieper; all the others were intercepted by Rurik, who had united the three original bands under his exclusive command, and intended first to overcome Ascold and Dir and then to go on with the greatest of all Viking adventures, the success of which was never to be, might have changed the whole history of south-eastern Europe. Before feeling himself strong enough to sail against Kiev, Rurik died in 879, at Great Novgorod, leaving an infant son Igor under the trusted guardianship of Oleg (879-912) who realized, in 882, the first part of Rurik's programme by taking Kiev. Ascold and Dir were slain in battle, their companions in arms that were the Swedish Vikings still surviving in 882 and their sons by Polan mothers — no women as Polan mothers — no women as a rule accompanied the Norsemen expeditions but a few ladies of highest rank and possibly, soothsaying virgins — had to swear allegiance to Oleg as Igor's guardian, and the Polans had to accept the new set of masters. At this point Dr. Krotoski puts in his additions to what is generally considered a correct and complete story of the Varangians' first arrival and settlement in Russian lands. Why did the Vikings of the northern stations along the "trek to the Greeks" — besides holding Great Novgorod Oleg had also occupied Smolensk and Lubetich — not pool it with their brethren in the south? Constantinople held loot enough for any numbers of Norsemen. Prof. Felic Koneczny, the latest Polish historian of Russia, had already suggested a plausible explanation. The activities of the Christianizing mission from Byzantium had not only met with good success among the Slavonic population of the Kiev territory, but the Varangians also showed leanings towards the new faith, and there is some reason at least to suppose that Ascold himself accepted baptism. Oleg remained a heathen to the end of his life, he even suppressed the Christian Mission; for their religious practices the Christians had to seek shelter in the loose caverns on the Dnieper hills near Kiev, thus giving rise to the famous sanctuary of the Lavra Petscherskaya. Faithlessness of the Kiev Viking leader to the Scandinavian gods may have been a reason with Oleg for preferring battle to compromise. Dr. Krotoski goes a step further in that line of argument by suggesting that at least of the Christianized Kiev Varangians did not like the idea of submission to a heathen leader, while with the descendants and next of kin of Ascold and Dir the motive of revenge for bloodshed, which they could not hope to achieve, stood in the way of

submission. Surviving kinsmen of the two — such is the kernel of Dr. Krotoski's hypothesis — would therefore have gathered all those who were of the same mind with them, the older full-blood Swedes, young people of mixed Swedish-Slavonic extraction, Polans, Christians and pagans, and set out in search of a new home. And they found it around Gopło Lake among the *Lendizi*.

There would be, of course, nothing contrary to the customs of Vikings or of a primitive Slav tribe in such a migration. Nor is there any impossibility in their wandering from the banks of the Dnieper to the Warta basin. Several centuries earlier the Goths found their way from Poland to the Black Sea; in 833 already the first Swedish emissaries had appeared at the court of Byzantium; the Norsemen had at their fingers' ends the whole hydrography of Eastern Europe between the Baltic and the Black and Caspian Seas, and they knew that but for the low and narrow watersheds over which they would have to drag their boats after putting them on wheels, they might go by water in almost any direction. Even in 1041 and 1047, when Jaroslav of Kiev sent his Polish son-in-law, Casimir the Restorer, in putting down rebellions, "he went by boat against the Masovians", as explicitly stated on both occasions by the Russian chronicler. Dr. Krotoski also points out that all over Great Poland place names of a distinctly Eastern Slavonic pattern are very frequent which, in his opinion, have been brought to these parts by the newcomers from the East, the real Polans of Kiev. Some of the names like Popow on Cerekwica and others containing the roots *pop* (priest) and *cerkiew* (church) he traces back to the Christians, Vikings and Polans, who may have come to Great Poland in shortly after 82; Podbielsko, a small town about twenty miles distance from Poznań, he connects with a victory won there by eastern Slavonic troops (*pobieda* = victory in Russian). And he lays great stress on the etymological interpretation of the name Ascold.

Aska meaning ash in Swedish, Dr. Krotoski adds, is a variant of the equivalents *aska* = *popiół* originally *popiel* (ash), and *Ascold* = *Popiel*. Thus he identifies the Popielids, the first legendary dynasty in Poland, with the descendants of the Kiev Viking Ascold. More colour is still lent to this etymological equation by reference to Prof. Władysław Semkowicz' monograph on the origins of the old Polish family Awdańie-Habdank, with whom the names Ascold, Askitel, Aska in the Slavonian form Jaszczot or Jaskot are recurring again and again through centuries used also for naming villages and towns founded by members of the family. There is little doubt that this family, like a few others in Poland, hails back to Scandinavia, and Denmark is generally considered to have been the country of their origin. Dr. Krotoski's conclusion, however, daring enough to connect the Awdańie family with the Kiev Viking Ascold and the Popiel dynasty. As he himself deduces the name Awdańie from the nordic *aude* (treasure), Polish *sharb*, which is to be found in the family's other name Skarbek, he says that there is little doubt of the founder of the family having enriched himself by treasure brought back from Byzantium after Ascold and Dir's first raid.

To be continued

Polish Artists in the U.S.A.

THE 1937

CARNEGIE INTERNATIONAL

Until recently American periodicals have been full of news about the International Exhibition of Paintings which took place during the months of October, November and December 1937 at the Carnegie Institute in Pittsburgh. It was the 34th so-called "Carnegie International" and since Poland has been taking official part in these exhibitions for a number of years I shall give a few comments on them.

The first world exhibition at the Carnegie Institute took place as early as 1896. From that year on Polish art was represented by Olga Boznańska, the famous portrait painter, a resident of Paris. Olga Boznańska's work enjoyed and still enjoys great recognition among American art connoisseurs and hence her paintings are to be found in many museums and art collections in this country. She received a high prize from the Carnegie Institute in 1907.

Although the Pittsburgh Exhibitions were international in character from the very start, it was not until 1923 that they were sectioned off into distinct national groups. In 1923 eleven nations took part in the Carnegie International, but Poland did not, so Olga Boznańska was temporarily included in the French School. The following year, however, Poland came out with a rich collection. The Polish paintings were contributed by the following artists: Olga Boznańska, Waclaw Borowski, Józef Czajkowski, Stefan Filipkiewicz, Mela Muter, Stanisław Podgórski, and Tadeusz Pruszkowski. The Polish section in the catalogue was prefaced by a long and well written introduction. The next year the above group of Polish artists was joined by Frederick Pautsch and Wojciech Weiss.

In 1926 the Polish section became smaller, consisting only of seven artists exhibiting one painting each, the outstanding one among the artists being Ludomir Ślęzakowski of Wilno. His work attracted universal attention through its originality and forcefulness, and from that time on Ślęzakowski has been the leading representative of the Polish group at the Carnegie Internationals. The catalogue of 1927 contains again an article on Polish art. Besides all of the carefully edited catalogues published by the Institute reproduce Polish paintings.

In 1929 the institute invited Włodzimierz Jarocki, the distinguished Polish artist from Krakow, to serve on the Jury of Award, so Włodzimierz Jarocki came to the United States to join the jury — composed of four Americans, one Englishman, one Frenchman, and one Pole.

During the last few years Poland has been represented by

practically the same number of paintings, never exceeding twenty, with the exception of the last year's exhibition where Poland was omitted entirely. The only nations represented last year were America, England, France, Spain, Italy, and Germany. The number of nations participating grew at this year's Carnegie International up to 13, Poland included. Homer Saint-Gaudens, Director of the Art Department at the Carnegie Institute, selected personally all the paintings in Europe, where he went last spring. He brought back among other canvases 22 Polish works. The names of the Polish artists are as follows: E. Arct, W. Borowski, B. Cybis, J. Gotard, B. Jamont, W. Jarocki, E. Kanarek, M. Krzyżanowska, R. Małczewski, A. Michałak, T. Niesiołowski, T. Pruszkowski, M. Roubal, K. Sichulski, L. Ślęzakowski, W. Wąsowicz, Cz. Włodziszewski, W. Weiss, and J. Zamyski. The Polish section was the seventh in size among the different represented, America exceeding all of them with its 107 paintings out of the total of 407. A note of romantic feeling pervading the Polish section has been stressed by the American critics. But among all the Polish paintings, "The Burial" by Czesław Włodziszewski seems to have stirred the greatest interest. Let's quote in full Miss Margaret Browning's words in the beautiful art magazine "P a r n a s s u s", published by the College Art Association in New York. Miss Browning writes: "In the section of Polish painters, there is gaiety and variety both in landscape and figure work. 'Romantic Landscape' by Michał Roubal lives up to its title revealing delight in the color, the forms, the contours of the landscape as well as in its latent emotional power. 'The Burial' by Włodziszewski suggests the famous 'Burial at Ornans' but has none of the self-consciousness of Courbet's realism nor its harsh insistence". And the periodical "Life", published in New York, gave in one of its December numbers a full-page reproduction in color of Włodziszewski's work, adding that "The Burial" by Czesław Włodziszewski, is the most striking of 22 paintings which Polish artists sent to the Carnegie Show.

THE GRAPHIC ART INTERNATIONALS

This Season two important international graphic art exhibitions took place in the United States with Polish artists participating. The Sixth International Show of Lithography and Woodengraving at the Art Institute in Chicago opened on November 5th 1937 and closed on January 10th 1938. The jury selected 374 exhibits from 2400 entries. The Chicago press stressed

neutrality might in practice prove to be tantamount to a fatal political and military isolation in case of war".

Goniec Warszawski (11th Feb.) calls the sitting of the Seym on Tuesday (10th) one of the great days of the parliament. "Special interest was excited by the appearance of Gen. Zeligowski. This was his first public appearance since the incidents at the military commission. It was supposed that some disclosures would be made, a reading out of some document by Gen. Zeligowski was spoken of and so on". "Meanwhile however it did not come to this. Why? Perhaps the conference held between Gen. Zeligowski, Col. Stawek and Minister Beck, which aroused a certain sensation in the lobbies, could explain much".

the very high level of that exhibition, the Polish section drawing general attention. Among others Dorothy Stanton wrote in the Institute's "Bullitu": "Poland, which has confined its efforts exclusively to the wood-block has the largest entry from Continental Europe. Continuing in the tradition of the early woodcuts distributed to the faithful as souvenirs of a pilgrimage is the wood engraving of 'St. Christopher' by Zofia Stanisławska - Howorkowa". And the same author explains further more in the monthly "Parnassus" published in New York: "Notable are the two engravings by Zofia Stanisławska - Howorkowa of 'St. Christopher' and 'St. Francis' of Assisi in which the feeling of the woodblock is preserved throughout the surface of the print. In these prints the paramount concern of the artist is with design, so that both the forms of animals and the elements of nature are highly stylized. In the 'St. Francis' the line is curvilinear creating a circular rhythm within and about the figure of the Saint, the composition being steady only by his pivotal contraposto position. Striking is the contrast between these prints and the portrait of 'A Mountaineer's Wife' by Paul Steller in which every wrinkle of the old face is carefully preserved, but wherein the artist passes beyond a photographic likeness to a single individual — to the study of a type." Besides these comments the "Parnassus" reproduced the very beautiful, indeed, "St. Francis" by Zofia Stanisławska - Howorkowa, and "The Art Digest" in New York her "St. Christopher".

The international graphic art exhibition arranged by the Print Club of Philadelphia in December 1937 included besides lithographs and woodcuts also etchings and engravings. Twenty nations were represented and again the Polish section was highly commented upon. Dorothy Graffy, a well known art critic in this country, was particularly enthusiastic over the Polish prints. She wrote in the Philadelphia "Record": "Outspoken are the Polish artists, in whose virile prints there is strong proletarian flavor. Of all the sections, the Polish proves the most original in design, with Janina Konarska's 'Sleeping Highlanders' claiming honors for daring individuality. Shadows from field workers, haystacks and hayricks add to pattern interest and lead the eye downward to prone laborers resting in the foreground. — The general impression of the Polish section is that of wild, weird peasant music translated in design terms. Perhaps in the background lurks a virile Slavic design influence." And the "Art Digest" gives in its December number a reproduction of Konarska's "Sleeping Highlanders". Dr. Irena Plutowska

DICKENS ON WARSAW STAGE

LITTLE DORRIT (Teatr Polski)



Elżbieta Barszczewska as Amy Dorrit



Barszczewska and Kreczmar

Franz Schöntan's comedy, LITTLE DORRIT, based on the great Dickens' novel, now appearing on the stage of the TEATR POLSKI, cleverly shows just how a novel should be adapted for the theatre. In this stage version the Viennese author has contrived to transpose the style and the characterization of Dickens' novel into his play. On the other hand, it must be said that Dickens' masterpiece is little more than a canvas for Schöntan, who keeps faithfully to the novel during the first two acts, only to provide in the third act (the ball at Brighton) and the happy betrothal of Amy with Arthur Clennam) an original composition

of his own, which is nevertheless in the true Dickens manner, and forms an effective finale. LITTLE DORRIT in this form is without doubt a delightful theatrical tale, whose charm and colour will make the evening spent at the TEATR POLSKI equally satisfying for the younger and the older generations. It may be that the stage version is less artistic and much simpler in form than the novel, but the two figures of Amy Dorrit and her father lose nothing of the warmth, straightforwardness, and charm, which Dickens gave to the novel during the first two acts, only to provide in the third act (the ball at Brighton) and the happy betrothal of Amy with Arthur Clennam) an original composition

of forces". Italian circles also express satisfaction at the nomination of Gen. Goering as Marshal "With hearty sympathy they welcome the appointment of Herr von Ribbentrop as minister for foreign affairs". I. K. C. (17th) writes that Germany's self-sufficiency has failed. "The 5 year national socialist régime in Germany was a 5 years of autarchic policy". It has been a period during which Germany has tried to be independent of foreign influences. I. K. C. maintains that this attempt has failed and that Germany has in no way been able to free herself from economic dependence on abroad. For the "Ersatz" materials Germany is obliged to import as much as for the genuine articles. The conclusion is that "After 5 years of autarchic policy in Germany we may say boldly that this policy has entirely broken down".

Miss Barszczewska's excellent partner, Jan Kreczmar, as Arthur Clennam, by intelligent acting, has given more character to the role, than Schöntan to its text,

(Continued on page 4)

PRESS REVIEW

In *Kurier Warszawski* (12th Feb.), General Sikorski writes of the dangers of neutrality. He says that "Poland, taught by her tragic experiences in the past, has never been deluded by the idea of integral pacifism". The dangers threatening Poland through her geographical position and the long and open frontiers to the East and West are obvious, if not in the present they will be so in the future. "In view of such difficult strategic conditions Poland cannot base her defence on a too widely concealed military self-sufficiency. After the enormous increase of German military power, such a plan even in dispute with the Reich alone would be confronted with very great risks. Therefore we must aim at tightening and expanding our military alliances. Over attachment to the principle of

Theatre and Music

DOMINO TEATR MALY

M. Achard belongs to the group of modern French authors whose special aim and quality is to clothe in lightness, (which includes fine dialogue and highly elegant humour) the deeper psychological and intellectual vagaries of human nature. In addition, he embellishes his plays with an original, even artificial plot. DOMINO is undoubtedly one of his better works, containing, apart from the qualities already mentioned, some characteristic poetry.

Madame Lorette Heller has an unusually jealous husband. This quintessence of male jealousy finds a letter written to Lorette by her first love, François, now the best friend and daily guest of the young ménage. In order to divert suspicion, Lorette and Crémone engage another François to play -- for a consideration of 25,000 francs the rôle of Madame Heller's unhappy and rejected admirer. This person, François Dominique, known to his friends as "Domino", radiates so much charm and character that he speedily changes fiction into fact. Lorette very soon comes to the conclusion that life with Heller and Crémone was a stupidity, and leaves them both for Domino, whose temper, frank faith, and poetical outlook will, she believes, offer her real life and love, spiced it may be with danger, but rich in compensations.

It may perhaps be objected that the reason for Lorette's courageous enterprise — an insignificant letter — is rather feeble and unconvincing, but nevertheless it cannot be said too emphatically that the play as a whole offers comedy — writing of the first water, with capital dialogue and exquisitely cultured wit.

Many plays by Achard have been presented in Warsaw, but never has style been so impeccably rendered as in Z big n i e w Ziembinski's production at the Teatr Maly. The performance challenges comparison with the best Parisian productions of Achard.

Zbigniew Ziembinski himself plays the leading rôle of Domino, which he invests with so much naturalness and charm as to justify the change in Lorette's heart and life. With each new creation, Ziembinski demonstrates afresh that he is one of the outstanding actors of the younger generation, with uncommon talent both in drama and in comedy.

The part of Lorette offers fewer opportunities to the interpreter, but Janina Romanowna made the most of them and succeeded in making this figure interesting even in the least colourful moments.

Jerzy Roland, as Francois Crémone, also had a successful evening. He creates a genuine Achard character, discreetly humorous and elegantly comic. The remainder of the cast was well chosen, and special mention must be made of Jerzy Pichelski

(Jean Heller), Jan Kurnakowicz (Mirandole), Aniela Rolandowa (Fernande), and Hanna Parysiewicz (Christianne). Zofia Węgielko provided some particularly beautiful settings, notably in Act I. ARNO.

SYMPHONY CONCERT AT THE FILHARMONIA

The point of attraction at the symphony concert of Friday the 11th was the performance of Wilhelm Kempff, a young German pianist of extraordinary ability. His playing of Bach's f minor concerto was phenomenal. This was followed by a rendering of Mozart's C major concerto in which the delicacy and refinement of the interpretation was no less remarkable than the breadth and virility of the Bach. The conductor of the Beethoven B flat major symphony was Prof. Berdziejewski, also of Rimska Korsakow's *Sadko*. At the end of an exhausting programme came a new work by Ladislaus Rogowski. This was unfair both to composer and audience. Rogowski's symphony is based on a system of harmony with which we are unacquainted, demanding profound attention which it is impossible to give after listening to a programme of over two hours' length. K. M.

GINA VAN DE VEER AT THE KONSERWATORIUM

Miss Van de Veer's voice is a coloratura soprano and all of her songs, in English, French, German and Italian, were such as to bring out the rich quality of her voice. The lullaby by Sadero was particularly appreciated. Mr. Franz Mittler her accompanist was very good. The compositions of his own which he played seemed to have been composed especially for Miss Van de Veer. Altogether a pleasurable evening. D. M.

Little Dorrit

(Concluded)

where the aristocratic lover of Amy Dorrit is rather pallid and stereotyped. On the contrary the rôle of William Dorrit offers unusual opportunities to a comic actor. Mariusz Ma s a z y s k i overplays perhaps at times, but his humour and characteristic make-up on the whole turn father Dorrit into a very amusing figure and almost do justice to all the original sentiment and humour with which Dickens invested it.

Lady Inez Sparkler — the bad-hearted "black character" of the story, who unsuccessfully tries to spoil Amy's love — has an interesting and beautiful interpreter in Zofia Grabowska, while Janina Wilczkowska, as Fanny Dorrit, shows that both by talent and appearance she is worthy to play greater roles.

We must mention the fine comic acting of Karol Dorwsi (as the unhappy lover of Amy Dorrit — John Chivery), Tadeusz Chmielewski (Burnish), Kazimierz Wilamowski (Prince Henry Edouard) and Aleksander Buczynski (Tip Dorrit) and also the group of little children, who play with the poise of experienced actors and the delightful charm of childhood.

The play is produced by Edmund Wierciński, who displays culture, artistry and intelligence in his *mise en scène*. The settings (the scene in the London debtors' prison is especially good) are by Stanisław Śliwiński, and Zofia Węgielko is responsible for the charmingly colourful and stylish costumes.

Jerzy Macierkowski

Sports

AWARD OF STATE SPORT PRIZE



Jadwiga Jedrzejowska

WARSAW AMUSEMENTS

THEATRES

NARODOWY, Eichlerównsa and Solska in "Balladyna" by Słowacki, or Cwikliński in "Ski" by Zapolska.

POŁSKI, Barszczewski in "Little Don Quixote" by Dickens.

MAŁY, Ziembinski in "Domino" by Achard.

NOWY, "Whiteoaks" by Mazo de la Roche.

MALICKIEJ, "Candida" by Shaw

ATR, "Atmosphere" by Hart and Kaufman

KAMERALNY, Anna Karenina" by Tolstoy

LETNI, "In the Receiver's Hands" by Arnold and Bach.

MUSIC

TEATR WIELKI — OPERA

Closed.

KONSERWATORIUM

Saturday: Italian Chamber Music. Nina Sanzeo, Ginevra Vivante and Gatti Aldeavandi.

Monday: Piano recital by Stanisław Szpinalski.

Tuesday: Antoni Szatrowski at the piano, also the Polskie Radio String Quartet.

Wednesday: Piano recital by Raul Kocalski.

FILHARMONIA

Sunday: Early Matinée. Dir. — Józef Ozimiński. Polon — Leila Goussaud.

Friday: Symphony Concert. Dir. — Igor Markevitch. Violin — Ryszard Odonopoff.

MUSICAL SHOWS

CYRULIK WARSZAWSKI, "Bebind Closed Doors".

TEATR 8.15, Makowska in "Fedora" WIELKA REWIA, "La divorcée" by MALE QUI PRO QUO at Ziemiańska "With a Bowler Tipped up"

ART

L.P. S. Show by "Zwornik" Society and Chrynkowski, Hirschta and Grunwald.

ZACHETA, Show by Bunsch, Jasińska, Rolnicki, Soltan, Kopczyński, Mikulski-Jaroszyńska, Nehring and Trzebiński.

NATIONAL MUSEUM, Memorial exhibition of Arthur Grotter's paintings.

CINEMAS

ATLANTIC, E. G. Robinson, Betty Davis in "Gold Galahad" (Good Girl stuff).

BALTYK, "The Mad Mad Mad Mad Mad Macdonald in Spanish Butterly" (American Musical Comedy).

CASINO, Marie Eggerth in "Beloved" (Austrian musical comedy).

CAROLINA, Stanisław Wawrzyniec in "Zwierzuch". (The Quack — Polish Drama).

COLOSSEUM, Dorothy Lamour in "Hurricane" (South seas excitement).

EUROPA, Sacha Guitry in "Le Roman de l'Amour et de l'Amour" (Excellent French production).

FILHARMONIA, Eleanor Powell in "On the Avenue" (Swing music).

IMPERIAL, Claudette Colbert in "The Happy Trio" (Amusing Comedy).

PALACE, Magdalena Carroll, Ronald Colman and Douglas Fairbanks in "The Prisoner of Zenda" (Good romantic adventure).

PAN, Pat O'Brien in "A Fugitive from San Quentin" (Tense prison drama).

RIO, R. C. Aldrich in "Lord for a Fortnight" (Amerigo Comedy).

ROMA, Hans Albers in "Sherlock Holmes" (German thriller).

STYLOWE, Danielle Darrieux in "Gold on the Streets" (French musical comedy).

STUDIO, Lil Dagover in "Sixteen" (German tragic-comedy).

SWIATOWID, Into the Unknown (R.L.S. drama of South Seas).

VICTORIA, Fred Astaire in "Little Lady" (A P. G. Woodhouse Comedy).

Starred cinemas play at 5, 7, 9, y others at 6, 8, 10.

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F.2597	f. 57 SZERESZEWSKI Chaim	29	H	—	24/3/38	P. O. B. 15, Mir, Powiat Stolpecki

it. He simply realised that after being a welcome visitor at so many royal courts he could not very well remain a commoner.

Durham became Joujou's residence on his arrival to England. A special house of ridiculously small proportions was built for him close to the cathedral, where it stands to this day, attracting many tourists. Joujou Boruslawski made a few lines on the subject:

Poland was my cradle

England is my nest

Where my bones shall rest.

The Canons lavished their gifts on the "Polish Count" and the Corporation of Durham valued greatly his presence in the town, as hundreds of people came only to see him and his house.

Joujou lived to the age of 98. He died in 1837 and was buried in St. Mary's Durham. A portrait of Joujou Boruslawski, his tiny violin and his dress can be still seen in the Town Hall of Durham, and countless tales about his exploits are still repeated there. The favourite story was about his big wife, who used to put her husband on the mantelpiece when she was cross with him.

(ATE)

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